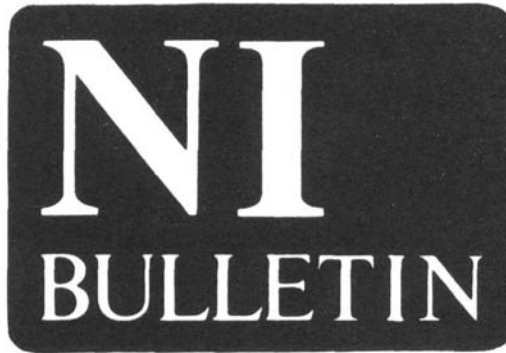


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FEATURES

- The Use Of Bank Notes As An Instrument Of Propaganda - Part IV,
by John E. Sandrock 224
- Medals Of St. Francis Of Assisi & St. Anthony Of Padua,
by Bob Forrest 235

INSIDE NI

- Membership Chairman's Report 223
- Donations 223

OTHER ITEMS

- Unpublished French Gold Coins, by H.L. Ford 223
- Unpublished Overdate: Russian Polushka 1735/11 234
- Russian Mystery Overdate: Rouble 1840 Over ? 234
- Honorary Student Memberships 244
- First Money of Gold 244

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INSIDE N.I.

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Applications for Membership: The following persons have applied for membership. If no written objections are received by December 1, 2004, the membership will become effective on that date.

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Stuart T. Eisen	\$10.00	In memory of Jack Lewis
Les Rosenbaum	\$20.00	General Fund
Edward Roehrs	\$50.00	In memory of Randolph Zander

UNPUBLISHED FRENCH GOLD COINS

UNPUBLISHED OVERDATE: THE FRENCH 2 LOUIS D'OR 17 17/16

The French 2 Louis d'ors which show young Louis XV wearing a crown are very scarce, being a three-year type made only in 1716—1718. One overdate appears in Krause—Mishler, a 1718/7. Another overdate is now known; it is a 1717 with a 7 having been engraved over an original 6. As scarce as this type is, the corresponding 1 Louis and 1/2 Louis are even scarcer, having been minted only in 1717 and 1718 according to Friedberg (KM says the 1 Louis was made only in 1717). They sell for 50% to 100% more than the larger 2 Louis. No overdates are known for these denominations.

UNPUBLISHED OVERDATES IN THE LOUIS D'OR SERIES FOR LOUIS XV

Louis XV had a long reign of almost 60 years, and it is almost inevitable that there would have been some overdates during such a lengthy period of time. I am aware of two. One is a 1753/2 with an A mintmark for Paris; the other is a 1755/14 with the BB mintmark for Strasbourg. Each of these has shown up in the market in choice uncirculated condition.

A PREVIOUSLY UNLISTED DATE FOR LOUIS XV GOLD

The Caen mint did not make gold coins in very many years during the eighteenth century; and even when it did, the production was frequently very limited and the coins are rare. According to KM, Caen did not mint any gold Louis coinage between 1744 and 1763, but now a 1757-C 1 Louis D'or has surfaced. It has been slabbed as an MS-64.

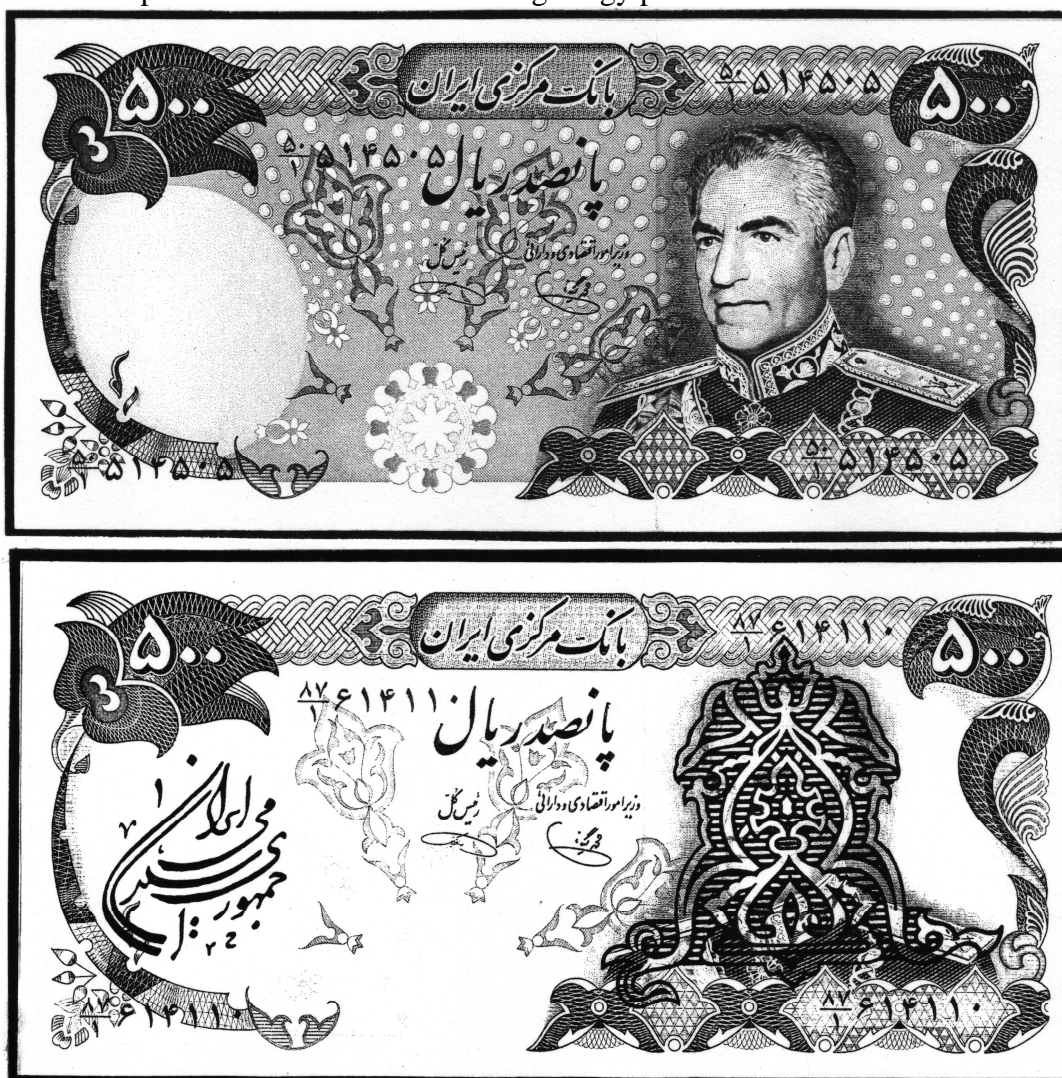
H.L. Ford

THE USE OF BANK NOTES AS AN INSTRUMENT OF PROPAGANDA - PART IV

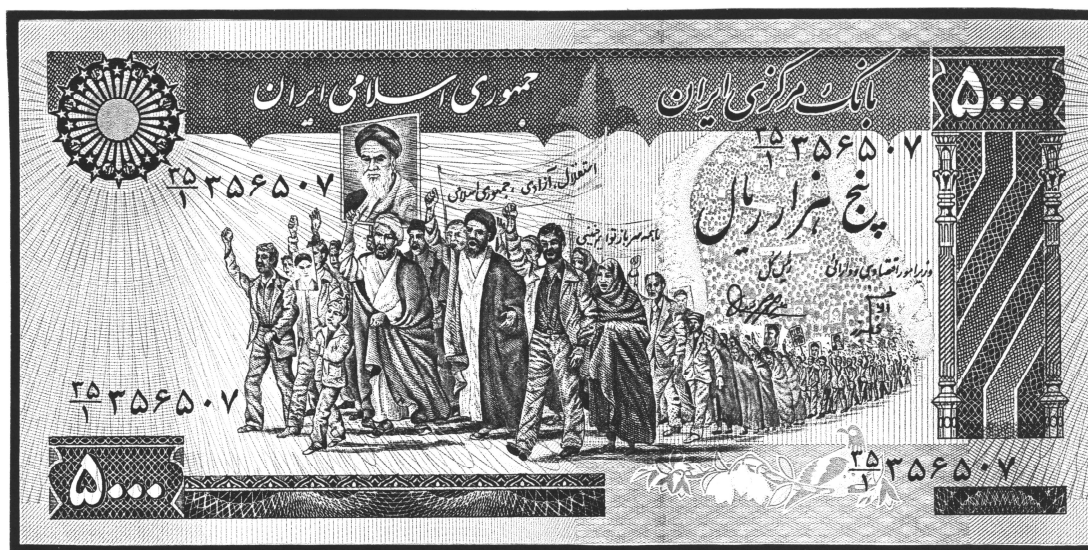
John E. Sandroek

The Rise of Islamic Fundamentalism

When the Shah of Iran was overthrown by the Islamic fundamentalists in 1979 their religious leader, the Ayatollah Khomeini, ordered all public portraits and images of him eradicated. This dictate applied to the Shah's paper money as well. Since it would take awhile for the new Islamic state to order, receive and distribute their own bank notes, it was necessary to continue the Shah's central bank notes in circulation for some time to come. Having the Shah's portrait remain on Islamic paper money, however, was totally unacceptable to the religious zealots. Old notes containing the Shah's portrait were quickly withdrawn from circulation, while new stocks of notes were over-printed to remove the offending effigy prior to release.



When religious fundamentalists overthrew the Iranian government in 1979, anti-Shah feeling was fomented by the mullahs. All paper money then in circulation was ordered to be overprinted to remove the Shah's offending image from the face of the note as well as the watermark. Shown here is the 500 rial note before alteration and after being overprinted.



Overprinted notes of the Shah's old regime, such as this 50 rial note, were replaced in 1983 by a new series which extolled the virtues of the Islamic fundamentalist state. This religious procession of marchers carrying Ayatollah Khomeini's portrait on high while raising clenched fists in defiance is typical of such propaganda.

As the process of over-printing these notes was a massive undertaking requiring rapid completion, many different devices were employed to obliterate the Shah's portrait. These take on the form of arabesque cartouches, which completely cover the offending ex-ruler's image. Several different types of cartouches were used by the printing firms contracted to do the work. In their zeal to rush the alteration of the notes, the Mullahs overlooked the fact that the Shah appeared elsewhere on the notes in the form of a hidden watermark! Considering the Shah's watermark to be equally offensive, an order was given to obliterate them also. Henceforth the printing firms executing the work not only removed the Shah from the obverse of the note but from the watermark as well. Again, several different devices were utilized to accomplish this.

The promulgation of these directives resulted in a hodge-podge of currency overprints. On some notes the Shah's portrait only was overprinted. On other notes of the same denomination, both portrait and watermark were removed. Frequently

different color inks were used. When adding the different cartouches and devices used to cover the watermark to those obliterating the Shah's portrait, many different combinations result for each denomination. This area can be a formidable challenge for the collector of Islamic material.

Ultimately new designs were introduced for the replacement Iranian currency. The propaganda behind these designs was meant to exalt and glorify the fundamentalist state. Typical of these designs is one in which we see adoring crowds marching with clenched fists with Ayatollah Khomeini's banner held on high. Viewed from a paper money perspective, there could be no doubt that the regime had undergone a fundamental change.

Glorification of the Communist State

Communist societies are depressing places, but you would not know that if you relied on the propaganda images presented on their paper money. Take for example the People's Republic of China throng of happy workers heading for a day's toil shown on the 1 jiao note. Here we see smiling peasants with hoes, shovels and axes held high marching off to another day of drudgery. No doubt they are singing their praises to Chairman Mao for their good fortune!



This 10 peso note of communist Cuba was signed simply "Che" by Che Guevara the then president of the Banco Nacional de Cuba. He was later assassinated while inciting revolution in Bolivia. The reverse shows Castro haranguing an adoring crowd in 1960.

Cuban paper money presents us with another slant on the glories of living in a communist “utopia”. The standard fare in bank notes for years featured the veneration of the Castro revolution. Incidentally, this series of propaganda notes was printed behind the Iron Curtain in Czechoslovakia. The 1 peso note shows a victorious Fidel riding into a vanquished Havana on top of a tank. The 5 peso denomination features a vignette showing a group of ragged revolutionistas with weapons drawn and is entitled “Septiembre Octubre de 1958 Invasion”. The 10 peso note reverse depicts Fidel Castro haranguing a crowd with one of his indeterminable long speeches. The size of the crowd exceeds what would reasonably fit into three Super Bowls! Camilo Cienfuegos is featured on the 20 peso bill. Cienfuegos was the revolutionary equal to Fidel Castro. A non-communist, he was tremendously popular with the Cuban people. Each man commanded a column of the rebel army. It was Cienfuego’s troops which liberated Havana.

The reverse of the 20 peso note shows armed men wading ashore carrying full combat gear. It was this note, incidentally, that the CIA forged to provide the Bay of Pigs invasion force with ready money. Bogus notes all bear series F69 and F70 designators. Cienfuegos met his end in a mysterious plane crash soon after the Cuban Revolution ended. To this day it is not known whether the CIA or Castro masterminded it.

North Korea today presents a listless, shabby appearance not unlike its communist predecessors of the 1960s and 1970s. Grey apartment blocks, erratic water and electricity supplies, empty four-lane highways and bugged hotel rooms hold little appeal to the outside world, yet this surreal, depressing place will do anything to deny these truths. Thanks to Kim Il-sung the founder of North Korea’s “Democratic” Republic and his son Kim Jong-il (referred to by his adoring masses as “the Dear One”), the country maintains an outlaw-like status in world affairs.

Monuments to the deceased Kim Il-sung are everywhere. Children are taught to sing and dance in his honor. Kim’s embalmed corpse is on constant display at the Pyongyang mausoleum, yet only a few of the privileged are permitted a glimpse. A recent traveler upon returning from North Korea reported that there were no lights at night due to the energy shortage. With nothing to do at night in Pyongyang silence reigns to the point that one can hear babies crying from the other side of the river. On the road named Restaurant Street were several eating establishments, all of them empty. It is as though the outside world does not exist - there are absolutely no signs, symbols or advertisements to indicate otherwise. It makes me think of the last days of the Chinese Ch’ing dynasty when their disillusioned and ignorant emperors still believed China to be the center of the universe, and all else of no consequence.



Illustrations on Cuban bank notes take the form of propaganda which glorifies the totalitarian state. Most are militaristic in content, such as a victorious Castro riding into Havana on top a tank, together with war scenes from the revolution.



Communist dictators often use paper money to extol the virtues of life in their “utopian” societies. China and North Korea are good examples. On the Chinese 1 jiao note we see happy workers marching off to a day of toil in the name of Mao. North Korea attempts to paint a virtuous picture of a communist utopia through images of flower girls and eager workers and families extolling the virtues of the “Dear One”, North Korea’s monocratic playboy leader. All this fools no one, as the truth reveals a poorly managed, bankrupt state with no ties to the West. Here mass starvation and concentration camps are daily realities for millions.

Even the paper money of this last bastion of communism is bizarre. The cult-masters of North Korean propaganda have created a currency, which goes to extremes in glorifying the communist state. The front of the 1 won note shows a happy smiling family extolling the virtues of living in a totalitarian society, while the reverse shows a flower maiden alongside a uniformed man brandishing his rifle while yelling in defiance. The 5 won bill resurrects the trite old communistic symbol of workers united - this time a woman welder standing beside the wheel of industry with a communist bible firmly in her grasp; she is joined by an agrarian miss holding the expected sheaves of grain. My personal favorite among these notes is the 50 won bill which brings together four youthful looking, "eager-beaver" appearing comrades in the act of extolling the virtues of the "utopia" in which they live. All of these notes buy very little inside the country and are totally worthless without.

Instead of the happy, viable images the propagandists portray on North Korean currency, we are confronted with the reality of a starving and oppressed people. The 1995-1997 famine alone killed 2 million while countless hundreds of thousand dissidents languish in Kim Il-sung's prison camps. After returning from his visit to this bizarre land, our visitor concluded that it must still be ruled by a dead man.

Safe Conduct Passes

From the Bunker Hill safe conduct pass of the American Revolution, discussed earlier, right down to the surrender leaflets used in the Gulf War, propagandists have continually tried to convince enemy soldiers to give themselves up. The conditions on the surrendering side are always portrayed as dire and hopeless, while those on the winning side offer hope and a better life. Every war it seems, has seen such attempts to persuade the enemy to surrender. I will cite a few examples, which use bank notes as a means of disseminating such propaganda.

In 1944, German authorities occupying Yugoslavia decided to declare an amnesty for all Yugoslavian partisans deserting to the German army. Partisan held areas were subsequently inundated with airdropped surrender leaflets. These took the form of bogus copies of pre-war Yugoslavian 100 dinar bank notes with the Wehrmacht seal superimposed over the watermark area. The denomination "100 dinara" was altered to read "100 persons". The accompanying propaganda message guaranteed freedom and food for 100 partisans using the note to surrender, provided they also surrendered their weapons. A similar prewar 10 dinar note has been reported which guarantees the same conditions for those surrendering in groups of ten.

The Philippine Islands offer an example of a different type of surrender pass. This one was used to lure the HUKs, a communist resistance group left over from the Japanese occupation, into surrendering to Philippine authority. The HUKs kept their arms after World War II with the intention of taking over the Philippines. When all other dissident groups surrendered or disbanded after the war, the HUKs were abandoned becoming an underground organization sought by the Philippine army. After a protracted guerilla war fought under the name of the Hukbong Mapagpalaya ng Bayan (HMB), they were finally suppressed in 1955.

Safe conduct passes were airdropped over HMB positions in 1951 by the Philippine government. These took the form of 2 peso facsimiles bearing the likeness of Jose Rizal. The unusual feature of this note is a signature line, which is provided for any

defectee wishing to turn himself in to sign. The words "Signature of HMB" appear beneath the line. The caption on the face of the note reads: "NOTE: - Any HMB voluntarily presenting this signed certificate to any member of the Armed Forces of the Philippines is guaranteed fair treatment and protection". The reverse side of the safe conduct pass is addressed to Philippine troops. It states: "Any HMB voluntarily presenting this Safe Conduct Pass should be accorded the fairest possible treatment and accompanied to the nearest headquarters for proper disposition". Let us hope that the "disposition" referred to was a kindly one!

The "police action" in Korea, as it was called, produced a series of surrender notes. The most famous of these are North Korean 100 won facsimiles authorized by Generals Ridgeway and Mark Clark. The three language message on the reverse of these notes is directed at soldiers of the United Nations. The text reads: "Attention U.N. soldiers: This certificate guarantees good treatment for any Chinese or North Korean soldier who desires to cease fighting. Take this man to your nearest officer and treat him as an honorable prisoner of war". Code numbers appear on the notes: 6015-9017 for Ridgeway notes and 6027-9027 for Clark. These passes were the work of the First Radio Broadcasting and Leaflet Group of the Psychological Warfare Section of the army. Except for minor differences in the color of paper and type font, the message is the same.

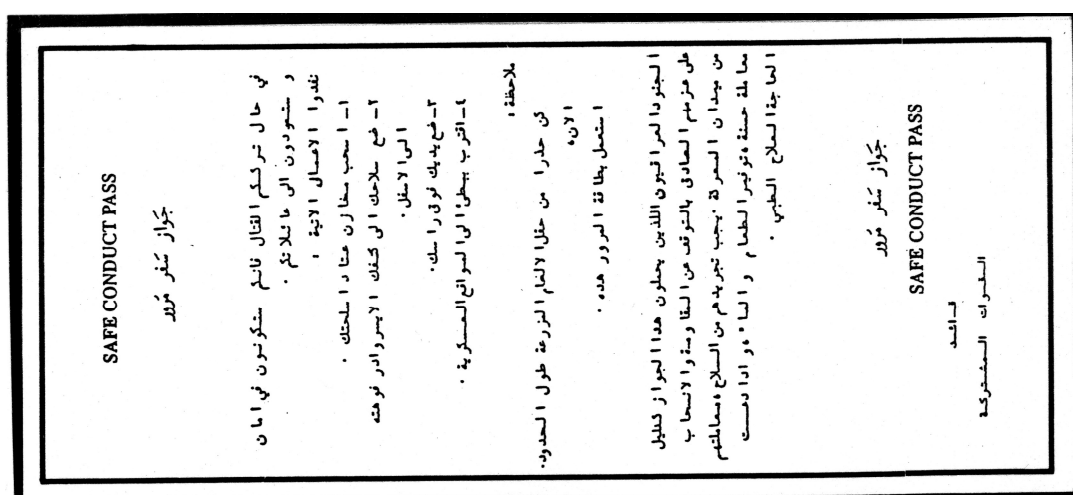
During the Gulf War the army's Fourth Psychological Group, based in Saudi Arabia, produced a series of anti-Saddam Hussein propaganda notes. All of these were faithful copies of the multicolor 25 dinar note then in circulation. These bills bore the bust of Saddam in uniform at right and a group of Arab horsemen at center. Various Arabic texts were printed on the blank reverse of the note, tailored to fit the desired propaganda. Some messages were aimed at drawing a contrast between Saddam's great wealth and the poor masses, others at the spilling of innocent Arab blood by the hand of Hussein.

One facsimile note of this series was a surrender pass. Under the caption SAFE CONDUCT PASS the reverse Arabic text reads:

"You do not have to die! You can be secure and return to your household and loved ones if you end your resistance. Strictly follow these orders: Remove the magazine from your weapon....Place your hands over your head.... If you do this you will not die....Beware of explosive mines along the frontier....Soldiers using this safe conduct pass will be removed from the battle area, disarmed and be given food, water and required medical treatment".

The safe conduct version of the 25 dinar facsimile was known as "leaflet E08". These passes proved to be in great demand and thousands were used by surrendering Iraqi troops.

For a discussion of Chinese safe conduct passes employed during World War II, see my article *Shanghai 's Wartime Emergency Money* which appeared in the May 1998 *NI Bulletin*. During the war the Japanese army also used surrender passes in bank note format to urge Chinese guerilla soldiers to wave a white flag, lay down their arms and surrender to the nearest Japanese garrison.



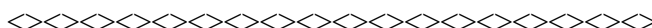
Safe conduct pass used during the Gulf War. Facsimiles of Iraqi 25 dinar notes then in circulation were made for multiple uses. The backs were left blank and later printed with various propaganda and/or surrender messages before being air dropped over enemy lines. This one sets forth strict procedures for surrendering and promises the soldier food, fair treatment and medical attention, if needed.

In this article I have attempted to explore the use of bank notes as a vehicle of propaganda. As we have seen, such usage can take on many forms including alteration of real notes, the creation of bogus facsimiles or parodies of the real thing. The impact of these propaganda messages upon those it is intended to influence can be either devastating, vindictive and mean spirited, insulting, or merely annoying. As long as governments, armies and individuals wish to propagandize their adversaries the practice will no doubt continue. I invite our readers with knowledge of other incidences where bank notes have been used for propaganda purposes to share their knowledge with us.

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UNPUBLISHED OVERDATE: RUSSIAN POLUSHKA 1735/11

The Russian Polushka or 1/4 Kopek for 1735 was made both at Moscow and Ekaterinburg; but since mintmarks were not placed on these small coins, there is no way to distinguish the production of each mint and no way to determine which produced the overdate under study here. The original 4 protrudes above the 5, and also appears further down toward the base of the 5, making it look something like a dollar sign.

RUSSIAN MYSTERY OVERDATE: ROUBLE 1840 OVER ?

Among the Roubles of Czar Nicholas I that we have recently handled is an 1840 overdate from the St. Petersburg Mint with the 4 obviously having been cut over another numeral. The previous owner of this specimen has labeled it as an 1840 over 1800. That seems extremely unlikely. For one thing, it is very unusual to find as many as forty years passing between an original and a recut date. For another, if the original had a date of 1800, then it would have been a coin of Paul I, whose roubles had designs which were extremely different from those of Nicholas I. Furthermore, between these two czars came Alexander I, 1801-1825, and his roubles bore no resemblances to either those of Paul or those made by Nicholas after 1831. The STANDARD CATALOG OF WORLD COINS does list an 1340 over 1830, and this coin may be another example. However in the 1830 Rouble, the date was on the Eagle side of the coin and was near the rim at 7:00; but in 1840 the date was not on the Eagle side and it was located away from the rim and centered at 6:00 above the wreath. This coin from the St. Petersburg Mint still needs some investigation. If any NI members have a coin similar to this one, please give us your opinions; and we would welcome a picture or a detailed drawing of the overdate.

H.L. Ford

MEDALS OF ST. FRANCIS OF ASSISI & ST. ANTHONY OF PADUA

Bob Forrest, Manchester, England, NI #2382

St. Francis and St. Anthony are two saints who are so well known that they need no introduction, and the details of their lives are so readily available (1) that it is hardly necessary to go into their life-stories here save where particular episodes relate to their medals.

The reason for putting the two saints together in one article is that one very common type of medal, which occurs in a variety of shapes, sizes, metals, iconographical details and legends, has St. Francis on the obverse and St. Anthony on the reverse. An example in bronze is shown 1½ times actual size in Fig. 1. The reason for this pairing is simple: St. Anthony is the most famous Franciscan after St. Francis himself. He joined the Order in 1221, and rose to prominence as a preacher of extraordinary ability, earning for himself the nickname “the Hammer of Heretics”.



Fig. 1

Fig. 2

Representations of St. Anthony holding the Infant Jesus in his arms are very common, both on medals, as exemplified by Fig. 1, as well as in paintings and religious prints. This format is said to be based on actual events, the occasion being when the Lord of Châteauneuf saw the Infant Jesus actually appear beside the saint (2). This image invites parallels with images of St. Joseph holding the Infant Jesus, and indeed on some medals these two images are paired. An example in silver is shown 1½ times actual size in Fig. 2.



Fig. 3

Another common pairing is of St. Francis with his female counterpart St. Clare of Assisi (founder of the Poor Clares, her name is spelt Chiara in Italian). A typical example in bronze is shown 1½ times actual size in Fig. 3. The story of St. Clare and her attraction to St. Francis and his ideals is again well enough known (3) not to need

repeating here, and the only detail worthy of a medallic mention is the monstrance she is holding, a regular symbol of hers. The story behind it is that when her convent was under threat from some Saracen soldiers from the army of Emperor Frederick II, St. Clare held up a monstrance or pyx containing a Host and began to pray. The aggressors are said to have fled in panic.



Fig. 4

Of medals relating solely to St. Francis, the most impressive and interesting ones are those which relate to perhaps the most intriguing event of his life: his receiving of the stigmata. It occurred on Mount La Verna (sometimes spelt Alverna) in 1224, during a 40-day retreat. A six-winged seraph appeared to him and, taking the form of a crucified man with the face of Christ, it inflicted on the body of the saint copies of the wounds received by Christ at the Crucifixion – nail marks in the hands and feet, and a lance wound in his side (4). The subject became a favourite of religious art, of course, probably the most famous example being that by Giotto in the Upper Basilica at Assisi (5). The event is depicted on the reverse of the aluminium medal shown actual size in Fig. 4, the obverse showing the bust of the saint with the legend STVS. FRANCISCVS SERAPHICVS, the epithet SERAPHICVS deriving from the aforementioned seraph, of course. (St. Francis is sometimes dubbed “the Seraphic Saint”.) Another medal, in bronze, depicting the event of the stigmata is shown actual size in Fig. 5. The accompanying legend is MON DIEU ET MON TOUT – MIJN GOD EN MIJN AL which means, in French and Flemish, “My God and My All” –



Fig. 5

the words of the so-called “Meditation Prayer” of St. Francis (6). The obverse of the medal shows the Virgin Mary in Immaculate Conception pose with the legend REGINA ORD. MIN. ORA PRO NOBIS = Queen of the Order of Minorites pray for us. The Franciscans are also known as the Order of Minorites or Order of Friars Minor (7), and the Virgin Mary was adopted as their special patron in 1621 (8a). This medal presumably relates to the Franciscan Order in Belgium, but exactly how is unclear as my attempts to trace the two shields on the reverse of the medal have been unsuccessful at the time of writing. But whatever, it is not uncommon to find on

medals either St. Francis or St. Anthony paired with the image of the Immaculate Conception (9)

Incidentally, it was during the retreat at Mount La Verna that one of St. Francis's followers – the Brother Leo to be mentioned later – saw the saint “kneeling in the moonlight, gazing up into the sky with his arms outstretched as if in praise or supplication and murmuring, over and over, “Who art thou, my dearest Lord God and what am I, your vile little worm, your useless servant ?””(10a). Events like this in the lives of the saints do make one wonder if the “sanctity” of past ages is the “personality disorder” of the present, or if not a disorder, at least an indication of a theatrical disposition in religious overdrive (10b). Again, one wonders if the well-known rebellion of St. Francis against his wealthy father (which culminated in him stripping off his clothes to give them back to his father, all in front of the local bishop) (10c), and his subsequent espousal of total poverty, was as much yesterday's religious hippiedom as anything: peace, love and “property is theft” etc. Such thoughts are reinforced by accounts of St. Francis and his followers going forth, “like children, careless of the day”, wandering round the countryside, “singing in their joy and calling themselves the Lord's minstrels” (10d), for one cannot help but think of the “Hare Krishna” devotees of modern times. But let us assume that though such parallels might “explain” some saints (10e), they do not do justice to St. Francis, who was a “true” saint, whatever that might mean to individual readers. Let's get back to



Fig. 6

medals.

Another key event in the life of St. Francis is represented on the obverse of the wonderful bronze medal shown 1½ times actual size in Fig. 6. This is the obtaining of the so-called “Portiuncula Indulgence”.

The Portiuncula (or Porziuncola), otherwise known as Santa Maria degli Angeli (St. Mary of the Angels), was a small chapel on the outskirts of Assisi which was given by the Benedictines to St. Francis and his early followers to serve as their first headquarters. This tiny chapel is today housed in the 16th century church of S. Maria degli Angeli, to which we shall have cause to return later. This chapel within a church is, of course, a shrine dear to the Franciscan Order, and a “must” for pilgrims to Assisi (11). The Portiuncula Indulgence is one which today can be gained by visiting a parish church on August 2nd (the day of the dedication of the chapel, the feast of St. Peter's Chains) or the Sunday following, but originally it was to be gained only by visiting the Portiuncula Chapel itself. Legend connects the obtaining of this indulgence with St. Francis himself. There are various versions of the legend, but the

relevant one here says that in 1216 St. Francis was knelt in prayer before an image of the Virgin, earnestly praying for the forgiveness of the sins of the world. All of a sudden the dark chapel seemed to be flooded with Divine Light, and Jesus and Mary appeared in the midst of a crowd of angels. St. Francis seemed to hear a voice saying, “What do you wish me to do to help these poor sinners ?” He thereupon asked that a full pardon be granted to those who made a pilgrimage to the Portiuncula Chapel. The rest, as they say, is history. The obverse of the medal clearly depicts this version of the legend. Actually there is little evidence to connect the Portiuncula Indulgence with St. Francis himself, though it does appear to have arisen before the end of the 13th century (12). But true or not, it makes a good subject for a medal, the accompanying legend reading S. FRANCISCUS ASSIS. OBTINET INDULGENTIAM PORTIUNCULAE (= St. Francis of Assisi obtains the Portiuncula Indulgence). Note the crossed-arms logo of the Franciscan Order in the exergue (13). The reverse of the medal is an Annunciation scene, with the Marian monogram in the exergue, and with the accompanying legend ARCHICONFRATERNITAS S. MARIAE ANGELORUM DE PORTIUNCULA (= Archconfraternity of St. Mary of the Angels of the Portiuncula), an Archconfraternity founded in 1875 and connected, as its name suggests, with the aforementioned Church of Santa Maria degli Angeli (14).

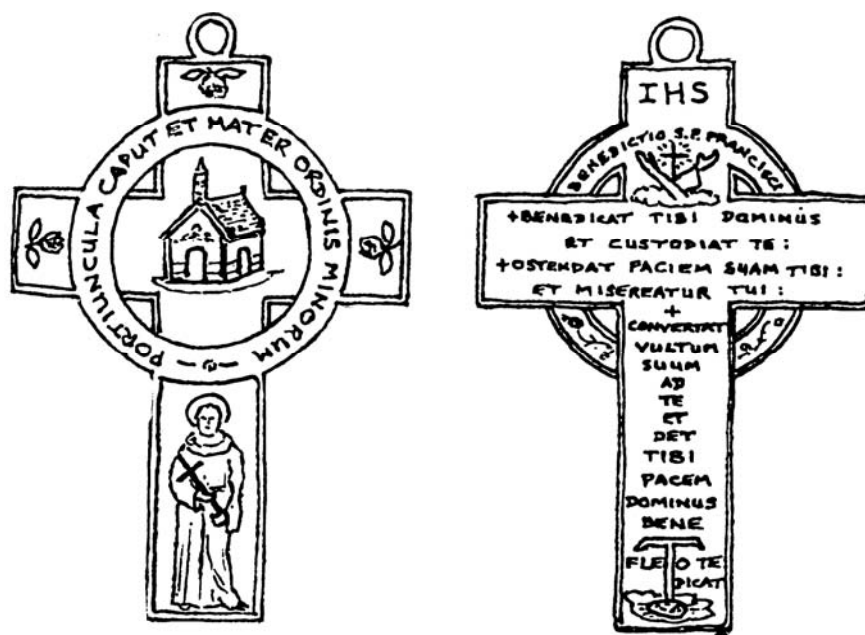


Fig. 7

Another Portiuncula medal in bronze is shown actual size in Fig. 7. The obverse of this fine cruciform medal has St. Francis at its base and an image of the original Portiuncula chapel at its centre, the surrounding legend reading PORTIUNCULA CAPUT ET MATER ORDINIS MINORUM (= Portiuncula Head and Mother of the Minorite Order). By way of explanation, in 1909 Pius X formally proclaimed the Portiuncula “Caput et Mater” of the Minorites (15a) – a curious epithet which signifies, in effect, “the cradle of the Franciscan Order”(15b). The reverse again bears the Franciscan logo, this time with the words of the so-called “Blessing of Brother Leo”. One of the early followers of St. Francis, Brother Leo had asked the saint for some written words from the Lord that he might cherish – a sort of “ecclesiastical autograph”. The “Blessing of Brother Leo” was the result. In translation it reads:

“May the Lord bless thee and keep thee. May He shew His face to thee and have mercy on thee. May he turn His countenance to thee and give thee peace. Brother Leo may the Lord bless thee.”(16a)

The large T (tau) which divides the name of Leo is, in effect, a cross of blessing upon the said Brother (16b). Actually, the text of the blessing – sometimes called the Seraphic Blessing – is not original to St. Francis but is merely an adaptation of Numbers 6.24-26 (17). Even so, Brother Leo was thrilled with it, which was the main thing.



Fig. 8

An edited version of the blessing, in Spanish, appears on the reverse of the silvered bronze medal shown 1½ times actual size in Fig. 8. Here, of course, the blessing is to be applied to the wearer of the medal. The obverse of the medal shows St. Francis embracing the crucified Christ, Christ having removed his right arm from the Cross to return the affection. (The same scene is depicted in a famous painting by Murillo of 1668 (18).) The surrounding legend reads S. FRANCISCO DE ASIS. R.P.N. (= St. Francis of Assisi pray for us.)

Prayer medals of this type bring us back to St. Anthony of Padua, for the English aluminium medal shown 1½ times actual size in Fig. 9 has this saint on its obverse, holding lilies of purity as well as the Infant Jesus, and a prayer attributed to him (“St. Anthony’s Brief” as it is known) on the reverse. It reads:

“Behold the Cross of the Lord! Fly ye evil powers! The Lion of the Tribe of Juda, the Root of David has conquered. Alleluia!”

As the medal indicates, this prayer has 100 days worth of indulgences attached to it since it was awarded such by Pope Leo XIII in 1892, though often such medals are worn not so much for the indulgences they give as for the protection they are believed

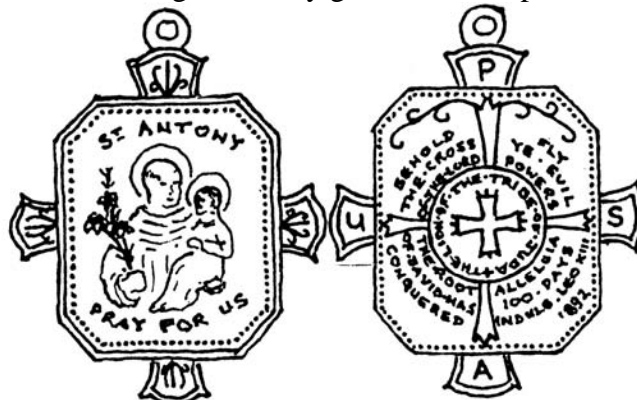


FIG. 9

to afford against the machinations of the devil! As for the letters P-U-S-A in the arms of the reverse cross, I am not certain what these signify, but I suspect that they stand for Pious Union of St. Anthony, a charitable organisation founded in Rome in 1894 and dedicated to the saint (19).

The Italian medal in aluminium shown actual size in Fig. 10 has a somewhat different representation of the saint on the obverse, his lilies of purity in a vase in the background, and with a slightly abbreviated text of the Brief (BREVE DI S. ANTONIO) in Latin.



Fig. 10

The story behind St. Anthony's Brief is as follows. A Portuguese lady was being tempted by the Devil and found herself obsessed with thoughts of suicide. She was on her way to drown herself when she stopped off at a Franciscan chapel to offer a prayer to St. Anthony. Whilst praying she fell asleep (hardly a good sign of devotion, but this is how the story goes!) and dreamt that St. Anthony came to her aid. When she awoke she found herself released from her disturbed state and in her hand was a piece of paper on which was written what is now known as St. Anthony's Brief. It is said that the original Brief is – or was – preserved alongside the crown jewels of Portugal, but alas, I cannot vouch for that (20).

St. Anthony is, of course, much more famous for his reputation for finding lost objects (21) than he is for his Brief, and many of his medals have been fingered nervously in the hope of provoking their talismanic power in that respect. This reputation of St. Anthony's appears to have arisen from another legend. The saint owned a book of psalms that was very dear to him, but it was lost, having been stolen by a Franciscan novice who had decided to abandon the religious life. St. Anthony prayed that his book would be returned to him, and as a result of his prayers the wayward novice not only brought the book back, but he rejoined the Franciscan Order and led an exemplary life thereafter (22).

Back to St. Francis and prayer, now, the white metal medal shown actual size in Fig. 11 shows the saint in earnest supplication before the crucified Christ. The reverse shows the great Basilica of St. Francis at Assisi above which is inscribed, in Italian, the first line of the so-called "Peace Prayer of St. Francis". It translates thus: "Lord, make me an instrument of thy peace."

The Peace Prayer, though it now bears the name of St. Francis, is certainly not by him. His name became attached to it because its first recorded appearance was on the back of a religious print depicting St. Francis, which someone found being used as a

book-mark in Normandy in about 1915. Who wrote it, no-one knows. The prayer does, however, capture something of the spirit of the known writings of St. Francis, so that actual authorship by the saint is now widely accepted (23).



Fig. 11



Fig. 12

Another view of the Basilica at Assisi is to be found on the reverse of the aluminium medal shown 1½ times actual size in Fig. 12. Here, the Basilica – which houses the tomb of St. Francis – is surmounted by a huge Cross and surrounded by the legend ET ERIT SEPULCRUM EJUS GLORIOSUM (= and it will be his glorious sepulchre), a quote from the Vulgate version of Isaiah 11.10 which is also applied to the Holy Sepulchre at Jerusalem (8b). The obverse of Fig.12 needs no explanation.

The Basilica of Assisi and the tomb of St. Francis both feature on the white metal medal – actually more of a locket – shown 1½ times actual size in Fig. 13. The locket is shown, swung open, as viewed from the front (a) and the back (b). In (a) we see on the outer front the Basilica, much as in Figs. 11 & 12, and on the inner back the figure of St. Francis, again much as in Fig. 12. In (b) we see on the outer back the actual tomb of St. Francis (24) and on the inner front the image of Santa Maria degli

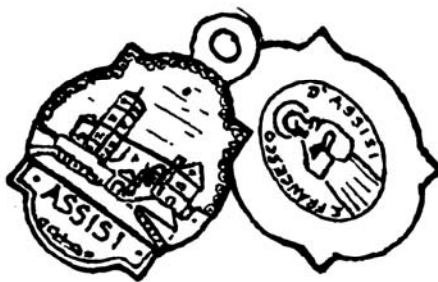


Fig. 13 (a)

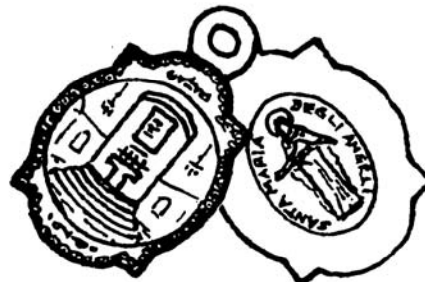


Fig. 13 (b)

Angeli as depicted in a statue perched on the principal façade of the church of the same name (25).

It was, of course, the Basilica of Assisi which was badly damaged in the 1997 earthquake there. The Lord, it seems, does not always look after His own: not only did He allow the earthquake to strike the Basilica of one of His principal saints, but He further allowed four people – two of them friars - to be killed in aftershocks when they went in to inspect the damage caused by the primary quake! Mysterious are the ways of the Lord.



Fig. 14

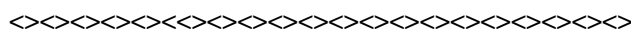
Just as there are medals relating to the Basilica of St. Francis at Assisi, so too there are medals relating to the Basilica of St. Anthony at Padua. This curiously multi-domed and steepled, almost Moorish-looking church, is depicted on the reverse of the silver medal shown 1½ times actual size in Fig. 14. The obverse shows St. Anthony and the Infant Jesus much as in Figs. 1, 2 & 9. The church houses the relics of St. Anthony, notably his tongue, but as I have given an account of medals relating to this curious relic elsewhere (26), I will say no more here.

Notes.

1. See, for example, H. Thurston & D. Attwater's edition of *Butler's Lives of the Saints* (1956) vol.2, p.534-7 (St. Anthony) and vol.3, p.575-8 & vol.4, p.22-32 (St. Francis). There are also good articles on St. Francis and St. Anthony in C.G.Herbertmann et al., *The Catholic Encyclopedia* (1907-1914): see vol.1, p.556-558 for St. Anthony and vol.6, p.221-230 for St. Francis. For more detailed biographies of St. Francis, see Paul Sabatier's *Life of St. Francis of Assisi* (translated by L.S.Houghton, 1924), which is something of a classic. L. von Matt & W. Hauser's *St. Francis of Assisi* (1956) is a useful illustrated biography, if somewhat over-romanticised in places. Adrian House's *Francis of Assisi* (2000) is a more modern overview. For St. Anthony, see C.W.Stoddard's *St. Anthony, the Wonder-Worker of Padua* (1896; reprinted 1978).
2. For a good account see Stoddard, p.69-71; also Thurston & Attwater, vol.2, p.536. For the legend in art, see Anna Jameson, *Legends of the Monastic Orders* (1891), p.282 & Émile Mâle, *L'Art Religieux de la Fin du XVIe siècle, du XVIIe siècle et du XVIIIe siècle* (1951), p.179ff.
3. See, for example, Thurston & Attwater, vol.3, p.309-313. For the monstrance/pyx symbol, see also George Ferguson, *Signs and Symbols in Christian Art* (1961), entry "St. Clare" (p.114).
4. The legend is, of course, dealt with in all the sources cited in note 1, and there is an interesting Appendix on the phenomenon of Francis's stigmata in Sabatier p.433-443. House p.258-264 is also of interest here. For those with an interest in pursuing the phenomenon of stigmata generally, the first recorded instance of which is St. Francis, but which has recurred in various forms many times since the 13th century – dare one call them "copycat stigmata"? – see Ian Wilson, *The Bleeding Mind* (1988) and Ted Harrison, *Stigmata* (1994).
5. For this and another famous example by Giotto, now in the Louvre, see Anne Mueller von der Haegen, *Giotto* (1998), p.32 & p.36. For all the 28 frescoes relating to the life of St. Francis by Giotto at the Basilica of Assisi – plus much other useful background information relating to Franciscan medals – see Costantino Troiano & Alfonso Pompei, *Illustrated Guide of Assisi* (translated

- by Benedict Fagone; n.d.), p.73-94. On-line versions of the frescoes can be found at: http://www.san-francesco.org/basilica_eng.html
6. See the web-site <http://www.stpetersloop.org/peter.nsf/pages/mygod> and compare its accompanying illustration with the obverse of Fig.8 of the present article. On the Meditation Prayer as a “mantra”, see House p.117.
 7. See, for example, F.L.Cross & E.A.Livingstone, *The Oxford Dictionary of the Christian Church* (1974), in the article “Franciscan Order” (p.532); D.Attwater, *The Catholic Encyclopaedic Dictionary* (1930), article “Minorites” (p.343). The epithet “Minor” seems to have been chosen by St. Francis himself as a deliberate expression of humility. See Sabatier p.xvii & p.117; House p.105; & the article on St. Francis in *The Catholic Encyclopedia*, as referenced in note 1 above, p.223.
 8. See “The Holy Places” in *NI Bulletin*, May 2002: a) p.134; b) p.135-9.
 9. For a particularly neat medallic example see “The Immaculate Conception” in *NI Bulletin*, December 1998, p.307 (Fig. 3).
 10. a) House p.257; b) On St. Francis and his familiarity with the acting skills of “the jongleurs and troubadours”, see House p.69 & p.111; c) The rebellion against his father is dealt with in all the main sources cited in note 1 above, though the nudity associated with the symbolic (theatrical ?) clothes episode is sometimes played down in older/more pious sources. Good accounts of the episode – including nudity! - are given in Sabatier p.61-2 & House p.68-70. d) See the article on St. Francis in *The Catholic Encyclopedia*, as referenced in note 1 above, p.223 & House p.269; also the Joculatores Domini of Sabatier p.78 & p.308. e) See, for example, S. Baring-Gould’s essay, “Some Crazy Saints” in *Curiosities of Olden Times* (1895), p.167-206. Also of interest is H. Joly, *The Psychology of the Saints* (1898).
 11. See, for example, Troiano & Pompei p.118-123; von Matt & Hauser p.29-30 & pl.191; also P. Stanislao Majarelli, *Assisi – A Franciscan Pilgrimage* (1964), p.10-11.
 12. On the Portiuncula Indulgence, see *The Catholic Encyclopedia*, article “Portiuncula” (vol.12, p.286-7); House p.184-5; and Cross & Livingstone, article “Portiuncula” (p.1111). For the version of the legend relevant to the illustrated medal, see “The Portiuncula Indulgence: Our Lady Queen of the Angels” by Diana Serra Cary, extracted from *The Catholic Hearth* magazine (July-August 1994, p.43-5) and reprinted on the internet at <http://www.ofmi-ofmi.org/ofmihome/ccix/cccart026/cccarto26.htm> ; also Sabatier p.444. For other references/versions, see Troiano & Pompei p.122; von Matt & Hauser p.29-30; Majarelli p.10.
 13. For an explanation see “Jesus of Medinaceli” in *NI Bulletin*, September 2000, p.271 (note 2).
 14. See the web-site of the Archconfraternity at: <http://www.porziuncola.org/english/arciconfraternitaingle.htm>
 15. a) Troiano & Pompei p.123. b) See the article on St. Francis in *The Catholic Encyclopedia*, as referenced in note 1 above, p.223.
 16. a) Father Paschal Robinson, *The Writings of St. Francis of Assisi* (1906), p.146-9. For photos of the original hand-written text see House pl.8; von Matt & Hauser pl.149; Troiano & Pompei p.23; Majarelli p.56. b) On the tau blessing as a signature of St. Francis, see Sabatier p.6 & House p.150.

17. See J.C. Cooper, *The Cassell Dictionary of Christianity* (1996), entry "Seraphic" (p.248) and Robinson p.149 (footnote 2).
18. For the painting and its significance, see Ellen E. Minor, *Murillo* (1882), p.39-40 & plate facing p.56; also Jameson p.254. The interpretation offered by the latter, in terms of the saint's visionary experience at the foot of the crucifix in the church of San Damiano in 1206, seems more likely. For the vision itself, see, for example, Sabatier p.54-56 & House p.63-4.
19. See Michael Walsh, *A Dictionary of Devotions* (1993), article "Anthony of Padua, Pious Union of" (p.27).
20. See <http://listserve.american.edu/catholic/franciscan/anthony/brief.html>
21. See, for example, Elizabeth Hallam, *Saints* (1994), p.101.
22. . The event is well described in Stoddard p.56-7; for the curious associated belief in St. Anthony as the protector of letters marked "S.A.G." (= "St. Anthony Guard/Guide"), see ib.p.73-6. See also Thurston & Attwater vol.2, p.536. On the internet, see:
<http://listserve.american.edu/catholic/franciscan/anthony/finder.html>
23. See "The Story behind the Peace Prayer of St. Francis" in the on-line Franciscan Archive at:
<http://www.franciscan-archive.org/patriarcha/peace.html> which gives printed sources, notably Fr. J. Poulenc O.F.M., "L'inspiration moderne de la prière "Seigneur faites de moi un instrument de votre paix"" in *Archivum Franciscanum Historicum* vol.68 (1975), p.450-3. House p.171 briefly mentions the Peace Prayer.
24. See von Matt & Hauser pls. 169-172; Troiano & Pompei p.27; Majarelli p.61.
25. Visible in the photo in Troiano & Pompei p.118.
26. See "Relics II" in NI Bulletin February 2004.



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